Author Index to Vol. XVI

Aston, Elaine, 'Transforming Women's Lives: Bobby Baker's Performances of Daily Life', NTQ 61 (February 2000), p. 17 [the translation of a 'language of food' into live performance].

Babbage, Frances, 'The Past in the Present? A Response to Stan's Cafe's Revival of The Carrier Frequency', NTQ 61 (February 2000), p. 97 [myth-making, re-creation, and the problems of documentation].

Barba, Eugenio, 'Tacit Knowledge: Heritage and Waste', NTQ 63 (August 2000), p. 263 [eastern and western traditions of actor training contrasted].

Brown, Ian, Robert Brannen, and Douglas Brown, 'The Arts Council Touring Franchise and English Political Theatre after 1986', NTQ 64 (November 2000), p. 379 [beneficiaries of funding changes – and a new kind of political theatre].

Carver, Gavin, 'The Effervescent Carnival: Performance, Context, and Mediation at Notting Hill', NTQ 61 (February 2000), p. 34 [carnival theory and commercial practice in Europe's largest street festival].

Cochrane, Claire, 'Theatre and Urban Space: the Case of Birmingham Rep', NTQ 62 (May 2000), p. 137 [the shifting relationship between a theatre and a city].

Cohen-Cruz, Jan, 'A Hyphenated Field: Community-Based Theatre in the USA', NTQ 64 (November 2000), p. 364 [a new radicalism in a rapidly developing movement].

Davis, David, and Carmel O'Sullivan, 'Boal and the Shifting Sands: the Un-Political Master Swimmer', NTQ 63 (August 2000), p. 288 [critique of the Marxist methodology that never was].

Deeney, John F., 'Censoring the Uncensored: the Case of Children in Uniform', NTQ 63 (August 2000), p. 219 [issues of nationalism and lesbianism in a 'thirties West End success].

Diamond, Catherine, 'Burmese Nights: the Pagoda Festival Pwe in the Age of the Hollywood Titanic', NTQ 63 (August 2000), p. 227 [an oriental 'variety' show confronts contemporary pressures].

Double, Oliver, 'Characterization in Stand-up Comedy: from Ted Ray to Billy Connolly, via Bertolt Brecht', NTQ 64 (November 2000), p. 315 [contrasting techniques and audience relationships explored].

Féral, Josette, '"The Artwork Judges Them": the Theatre Critic in a Changing Landscape', NTQ 64 (November 2000), p. 307 [an ever-contradictory role made more complex by media challenges].

Gale, Maggie, ed., 'NTQ Book Reviews', NTQ 61 (February 2000), p. 100.

Gale, Maggie, ed., 'NTQ Book Reviews', NTQ 62 (May 2000), p. 195.

Gale, Maggie, ed., 'NTQ Book Reviews', NTQ 63 (August 2000), p. 298.

Gale, Maggie, ed., 'NTQ Book Reviews', NTQ 64 (November 2000), p. 391.

Gargano, Cara, 'Bodies, Rest, and Motion: from Cosmic Dance to Biodance', NTQ 63 (August 2000), p. 211 [shared perceptions of dance from ancient myth to modern science].

Institorisova, Dagmar, and Daniela Bacova, 'Across Two Eras: Slovak Theatre from Communism to Independence', NTQ 62 (May 2000), p. 163 [older and younger generations confront the challenges of 'freedom'].

Jackson, Russell, 'Staging and Storytelling, Theatre and Film: Richard III at Stratford, 1910', NTQ 62 (May 2000), p. 107 [rare footage illuminates stage practice and filmic development].

Kershaw, Baz, 'The Theatrical Biosphere and Ecologies of Performance', NTQ 62 (May 2000), p. 122 [a biological microcosm and the 'theatre of the world'].

King, Barnaby, 'Landscapes of Fact and Fiction: Asian Theatre Arts in Britain', NTQ 61 (February 2000), p. 26 [Arts Council thinking and the actuality of intra-cultural performance].

King, Barnaby, 'The Afro-Caribbean Identity and the English Stage', NTQ 62 (May 2000), p. 131 [intercultural prejudice, artistic practice – and cultural bureaucracy].

Klaver, Elizabeth, 'Autopsy and the Savage Eye: Some Dramatic Practices', NTQ 64 (November 2000), p. 324 [the corpse as performer, from Beckett to the trial of O. J. Simpson].

Lovell, Robb E., 'Computer Intelligence in the Theatre', NTQ 63 (August 2000), p. 255 [creating an 'intelligent environment' to assist the creative professional].

Margolies, Eleanor, 'Ventriloquism: Kantor, Templeton, and the Voices of the Dead', NTQ 63 (August 2000), p. 203 [how two artists have conveyed a sense of mortality to their audiences].

Merlin, Bella, 'Mamet's Heresy and Common Sense: What's True and False in True and False', NTQ 63 (August 2000), p. 249 [conceptions and misconceptions of Stanislavsky's system].

Miles, Patrick, 'Cheshire Cats in the Theatre: a Translator and the Fringe Experience', NTQ 64 (November 2000), p. 359 [a personal experience and a cultural paradigm].

Nicholson, Helen, 'Henry Irving and the Staging of Spiritualism', NTQ 63 (August 2000), p. 278 [how the young actor mocked the vogue for mediumship].

'NTQ Reports and Announcements', NTQ 62 (May 2000), p. 192 [assessment of NT 2000 – and the Century Theatre sees out the century].

'NTQ Reports and Announcements', NTQ 64 (November 2000), p. 389.

Ostrowska, Joanna, '"My Future Plan? To Die": Grotowski's Last Visit to Wroclaw', NTQ 62 (May 2000), p. 186 [the final meeting between a theatrical master and his compatriots].

Paget, Derek, 'The Precariousness of Political Theatre', NTQ 64 (November 2000), p. 388.

Roberts, Brian, 'Whatever Happened to Gay Theatre?', NTQ 62 (May 2000), p. 175 [politics and sexual politics, assimilation and assertion].

Rohmer, Martin, 'Form as Weapon: the Political Function of Song in Urban Zimbabwean Theatre', NTQ 62 (May 2000), p. 148 [how theatre utilizes and sometimes legitimizes political protest].

Saivetz, Deborah, '"What Counts is the Landscape": the Making of Pino DiBuduo's Invisible Cities', NTQ 61 (February 2000), p. 50 [a decade of 'work in progress' on rediscovering the urban environment].

Saivetz, Deborah, '"Every Light Form Has a Shadow": Acting in Invisible Cities', NTQ 61 (February 2000), p. 65 [how the performers inhabited their 'cities' in the Newark production].

Schneemann, Carolee, 'Aphrodite Speaks: on the Recent Performance Art of Carolee Schneemann', NTQ 62 (May 2000), p. 155 [the performance artist, her thinking, and her work in the 'nineties].

Ukala, Sam, 'Impersonation in Some African Ritual and Festival Performance', NTQ 61 (February 2000), p. 76 [generic analogies between western 'realism' and African traditions].

Varney, Denise, and Rachel Fensham, 'More-and-Less-Than: Liveness, Video Recording, and the Future of Performance', NTQ 61 (February 2000), p. 88 [live and mediatized performance, and the need for a theory of 'videocy'].

Wallis, Mick, 'Unlocking the Secret Soul: Mary Kelly, Pioneer of Village Theatre', NTQ 64 (November 2000), p. 347 [drama and pageantry related to the needs of rural communities].

Watson, Ian, 'Ways of Understanding the Culture: Re-examining the Performance Paradigm', NTQ 64 (November 2000), p. 333 [Barba's barters, Boal's Invisible Theatre, and the rhetoric of Bill Clinton].

Whybrow, Nicolas, 'Animating Morecambe: Forkbeard Fantasy Goes to the Ball', NTQ 61 (February 2000), p. 3 [creating a surreal event for a seaside resort which has lost its way].